



# **INTERIM DIRECTOR OF MUSIC INFORMATION PACK - 2024**

St Peter's Collegiate Church, Wolverhampton, WV1 1TY

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# WELCOME TO ST PETER'S, WOLVERHAMPTON

St Peter's Collegiate Church in Wolverhampton is seeking an Interim Director of Music to lead our nationally recognised choir. During the church's period of vacancy, we cannot offer a permanent appointment as Director of Music; however, the successful candidate will be in a good position to be considered for the permanent role.

**This information pack has been created with the role of Director of Music in mind but, at this time, we envisage the Interim role not requiring you to lead active recruitment and this will be managed by others. Plans are actively under development and we'd be able to share more information with you at time of interview.**

**These elements might fall under your skillset, however, and have been clearly marked in *blue-italic* as not necessarily being an expectation of the Interim role. They have been included for your information and can be discussed further during interview. The top end of the salary range is based on leading, and doing, recruitment and outreach work.**

While proficiency as an organist is welcomed, it is not a requirement.

The primary focus involves leading the church's musical activities; including administration, rehearsals and direction, *alongside a significant emphasis on outreach and development efforts.*

*You will be responsible for nurturing and enhancing the rich musical tradition of St Peter's. The role will also involve developing and implementing strategies, in consultation and with support of others, to engage with the wider community, fostering connections with local schools, partner organisations, and attracting new members to our musical programme.*

As the church navigates through vacancy, you will play a crucial role in maintaining continuity and momentum within the music department. Your leadership will contribute to the ongoing success of the choir while preserving the cherished musical heritage of the church.

**This position offers a rewarding opportunity to make a significant impact within a vibrant community and to shape the future of musical worship at St Peter's.**

**If you possess the skills, experience, and passion to lead in this capacity, we encourage you to explore the detailed information provided in the information pack and consider how your strengths align with the vision and values of the church.**

**We eagerly anticipate receiving your application and welcoming a dynamic individual to our team.**

**If you have questions or require further information, please don't hesitate to contact us.**

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# CHOIRS, ORGANISTS, SCHEDULE

The Choir is made up of four groups:

Boys' Choir, Girls' Choir, Choral Scholars and Lay Clerks

The boys and girls generally sing separately, along with the Lay Clerks and Choral Scholars, for one Sunday Service each week.

Usually, this is on an alternating pattern of morning and evening services.

In addition, the Senior Girls sing an upper voices Choral Evensong on Wednesdays.

Occasionally, the Lay Clerks and Choral Scholars will sing a service (or weekend) of ATB music, typically this would be when the boys and girls combine for a special service.

The Choral Scholars are boys whose voices have changed and are now singing Alto, Tenor, or Bass.

During half term weeks, there are no rehearsals or choral services, and the Sunday Eucharist is congregational. David Thorne's *Mass of St Thomas* is currently used. Evening Prayer is said.

In addition to half term, choir holidays are taken the week after Christmas and Easter, and from mid-July to early September (except for the week-long choir tour).

During a **Choral Eucharist** the choir sings:

The Gloria (Kyrie in Advent/Lent), Sanctus, Benedictus and Agnus Dei, as well as a Communion Motet. This is in addition to leading the hymns and other sung parts of the service.

During a **Choral Evensong** the choir sings:

Responses, Psalm(s), Office Hymn (usually plainsong), Magnificat, Nunc Dimittis and Anthem.

We currently have the skills of an organ scholar, Elli-Mae McGlone – 3rd year Birmingham Conservatoire student. Elli-Mae plays for the vast majority of all Sunday services and will be with us for the academic year '24-'25.

Toby Barnard (Deputy Principal at St Peter's Collegiate Academy) plays for Wednesday Evensong.

## Current Weekly Rehearsal and Service Schedule:

### Wednesday:

1615 - 1800 : Rehearsal and Choral Evensong (Girls)

1815 - 1930 : Rehearsal (Boys)

### Friday:

1615 - 1745 : Rehearsal (Senior Girls)

1645 - 1815 : Rehearsal (Junior Girls)

1830 - 2000 : Rehearsal (Boys & Choral Scholars)

1930 - 2100 : Rehearsal (Lay Clerks)

### Sunday:

1015 - 1230 : Rehearsal and Choral Eucharist (Girls or Boys, with Lay Clerks and Choral Scholars)

1730 - 1930 : Rehearsal and Choral Evensong (Girls or Boys, and Lay Clerks and Choral Scholars)

# OTHER EVENTS

On Friday Lunchtimes, during term time, there is 'Lunchtime Live!', 1315 - 1400, a recital series by local musicians which is gaining in popularity.

There are some additional events during the year, including Ash Wednesday (evening Choral Eucharist), Maundy Thursday (evening Choral Eucharist and Compline), Good Friday Liturgy of the Cross (morning), Easter Vigil (Saturday evening or Easter Day Dawn Eucharist), Ascension (evening Choral Eucharist), Midnight Mass (evening Eucharist), Christmas Day (morning Eucharist)

As Wolverhampton's Civic Church, some morning services are replaced with Civic services. These include Remembrance Sunday, the main Civic service, and the Celebration of the Administration of Justice.

Services such as an All Souls' Requiem Eucharist, Advent Procession, Epiphany Procession, and Nine Lessons and Carols are important highlights in our musical life. They replace Evensong on these occasions.

Historically, choristers have followed the RSCM Voice for Life scheme. This has lapsed somewhat in recent years and we'd be looking to reintroduce this. You are not necessarily expected to do this training, but to oversee and ensure that it is happening.



Choirs at Westminster Abbey



Civic Service



Remembrance Sunday

# SONG SCHOOL, MUSIC LIBRARY AND FRIENDS OF THE MUSIC

The Choirs have a dedicated rehearsal space, known as '**The Song School**'.

This features a grand piano, custom-made music desks, movable whiteboard with musical staves, and music pigeonholes .

It is also used as a space for cassocks, surplices, ruffs, etc.

It is equipped with CCTV for safeguarding purposes.

This space is only accessible via stairs and there is no practical way of making this accessible to those of very limited mobility.

The walls are almost hidden with the choir's **extensive music library**, including dozens of sets of Responses, Canticles, Eucharist settings, and hundreds of motets and anthems. This ranges from Tudor composers such as Tallis and Byrd, through to modern-day composers such as Bob Chilcott, Philip Moore and Paul Mealar. Over recent years, a number of choristers have written pieces for A-Level examination, we are keen to integrate these pieces into the choir's repertoire.

Recent additions include Bob Chilcott – *A Little Jazz Mass*, Joanna Forbes L'Estrange - *Preces and Responses*, and Will Todd - *My Lord has come*

## **Friends of the Music of St Peter's Collegiate Church**

The Friends organisation (a registered charity) was formed to provide financial assistance to St Peter's Church Music. They provide invaluable help with the expenses of running the choir and other musical activities in Church.

The Friends provide the choir with robes and some of their music. They pay for vocal training and scholarships. They have underwritten countless enterprises including outreach and recordings.

The Friends AGM is usually held in October and is celebrated with a popular social event on the Saturday evening and a Festival Eucharist on the Sunday morning with an invited guest preacher.



# CHOIR TOURS AND RECENT YEARS

Each Summer, all members of the choir have the opportunity to spend a residential week and sing all the services at a UK Cathedral. In 2022 this was to Wells Cathedral, 2023 Lincoln Cathedral and 2024 is to be Exeter Cathedral, with Norwich Cathedral planned for 2025.

In addition to these week-long visits, the choir has had many 'day trips', these include: Westminster Abbey, St Paul's Cathedral, London, and St George's Chapel, Windsor.

All these events are wonderful experiences for our choristers and are supported by members of our congregation. In every case, we have received a warm invitation to return.

Assistance in the planning and organisation of the tours is available from parents of choristers and other helpers.

In 2023, the choirs sang Choral Evensong broadcast on BBC Radio3. This received excellent feedback from the producers, listeners and Cathedral Directors of Music. We were invited by the BBC to do another broadcast, which happened in June 2024.

The choir has also been part of a promotional video for the Darts World Championships, sung at half-time at Wolverhampton Wanderers FC and hosted RSCM services for the local area.

The choirs have also participated in large orchestral works such as Mahler's 8th Symphony, Beethoven's 9th and Holst's Planets Suite in venues such as Birmingham Symphony Hall and the Royal Albert Hall.

# RECRUITING AND PARTNERSHIPS

**Despite recent successes, the recruitment of choristers is a top priority for the church.**

*Currently, the number of boys in the choir is notably low, and there's also a need to bolster the number of girls, particularly in the lower age bracket.*

*To address this challenge, comprehensive plans are being developed in collaboration with key stakeholders, including St Peter's Management Group, the Friends of the Music, and other influential individuals.*

*Strategic partnerships with local Primary Schools, and organisations such as MusicShare, St Peter's Collegiate Academy, Wolverhampton Music Hub, and local primary schools are deemed essential in expanding the choir's recruitment base. These partnerships not only enhance outreach efforts but also foster relationships within the community, ultimately contributing to a vibrant and diverse choir membership. Some of these partnerships may lead to further income streams.*

*It is crucial to emphasise that successful recruitment requires a dedicated investment of time and effort. The higher end of the salary range is contingent upon proactive engagement in recruitment activities. By prioritising recruitment initiatives, we aim to ensure the sustained growth and vitality of the choir, enriching both the musical and communal life of St Peter's.*

We provide something of unique value to the young population of Wolverhampton and we want to advertise that and make it more aware to more people of varied backgrounds.

Over the years many former choristers have gone on to careers as professional musicians, in part, because of the grounding received in the choir. Recently, we were thrilled to hear Claudia Grinnell (former Chorister and Organ Scholar) was appointed Director of Music at St Edmundsbury Cathedral.

# RESPONSIBILITIES AND ATTRIBUTES

## Duties and Responsibilities:

- *To recruit new choristers*
- To rehearse and direct the choir, as per the weekly schedule
- To choose appropriate music and prepare music lists for approval
- To prepare the termly choir diary (currently shared as a Google Sheet)
- To communicate information relating to choir activities with the congregation, young people, adults *and partner organisations*
- To arrange recitalists for Lunchtime Live!
- To be responsible for tuning and maintenance of the instruments
- To undertake initial contact with cathedrals for the annual choir tour and other visits
- To oversee the training of the organ scholar
- To ensure that the Voice for Life scheme is being implemented (this is often led by others)
- To ensure all safeguarding and health and safety procedures are being followed
- To report on all musical activities, termly, to St Peter's Management Group
- To be a member of St Peter's Management Group and Friends of the Music, and to interact positively with the church congregations and other relevant organisations

## The person we seek will have:

### Skills:

- The ability to inspire and lead the choir effectively
- Sufficient keyboard skills to rehearse without necessarily needing a separate accompanist
- Strong organisational and administrative skills, including proficiency in using digital tools such as Google Sheets
- A personable nature, with strong interpersonal skills to engage with a diverse choir of varying abilities and ages, *and the ability to attract new members*

### Experience:

- Experience of working with high quality choirs, preferably those with children
- *Experience in leading and developing outreach activities*

### Vision:

- *A passion for developing and expanding the choir's repertoire and membership*
- *Innovative ideas for engaging with the community, local schools* and enhancing the musical life of the church

### Knowledge and Understanding:

- Good knowledge of the church calendar and suitable cathedral-style choral repertoire, in a parish church context
- An understanding of and sympathy towards the ethos of the Church of England
- Awareness of safeguarding and health and safety procedures related to choir activities

# TERMS

The working hours for the core responsibilities, including occasional extra services, [recruitment visits to schools](#), and choir tours annually are calculated at an average of up to 20 hours per week.

The actual working time may vary from week to week. There are six working weeks annual holiday, which should be taken during the week following Christmas Day, the week following Easter Day, and during the long summer holiday (excluding the week of the choir tour). The choirs do not sing on the Sunday prior to half-term, nor rehearse during that week.

An annual stipend in the range of £14,000 to £20,000, paid monthly in arrears, being negotiable depending on experience, hours and wider responsibilities and commitments. [The top end of the range is based on leading, and doing, recruitment and outreach work.](#)

Absence for external professional engagements at other times can be negotiated as required.

There are a few weddings and funerals each year. In 2023 there were 4 weddings and 7 funerals. Payment for these is additional to the basic salary. The rate for 2024 is £168 for weddings (+£80 if video) and £126 for funerals.

A number of external bodies request an organist for their carol services and other events for which additional fees would be paid.

There is a six-month probationary period, during which employment may be terminated by either party with one week's notice. Following successful completion of the probationary period, notice from either party is three months.

Reasonable expenses incurred in the execution of carrying out the duties as Interim Director of Music will be reimbursed. This would include mileage or travel costs involved with recruitment visits, and other expenses as agreed with the Rector. For the choir tour, accommodation and subsistence will be provided at no cost to the Interim Director of Music, and any travel expenses will be reimbursed.

The Interim Director of Music is an employee. PAYE is deducted at source and you will be offered a workplace pension.

The Interim Director of Music would be able to use the church instruments for reasonable levels of teaching and practice provided these do not conflict with other church events.

A large flat in St Peter's House, adjacent to the Church, is available for rent if desired. More information is available on request.

The Appointment is subject to a satisfactory enhanced DBS check.

St Peter's follows the [National and Diocesan Safeguarding Policies](#), ensuring that we uphold the highest standards of safeguarding for children, young people, and vulnerable adults. We are committed to creating a safe and welcoming environment, and all our practices are in line with the latest safeguarding guidelines and regulations.

The postholder reports to the Rector (currently vacant) and Churchwardens.

**The starting date of the appointment is 1st January, or sooner if possible.**



# INTERVIEWS, AUDITIONS AND APPLICATION

**Interviews and auditions** will be held on Friday 13<sup>th</sup> September 2024.

Following interview, you will be asked to rehearse with Girls, Choral Scholars and Lay Clerks for 25 minutes in warm-up exercises, a piece known to the choir (with organ accompaniment provided by the organ scholar) and begin work on a new piece, unknown to the choir. This will be in the Nave.

This is followed by 15 minutes rehearsing the boys in the Song School, directed from the piano.

The pieces to be rehearsed will be supplied two weeks before the interview.

If you are an organist, you will be asked to play a short work of your own choice on the organ (practice time will be allocated), play a hymn (not notified in advance), and improvise a gospel processional fanfare.

If you are not an organist, you will be asked to play or sing a short work of your own choice, together with sight-reading a simple accompaniment on the piano.

## **Applications:**

Please apply with a letter of application, a current CV, and the names and contact details of two referees.

Please either:

### **Complete online here:**

<https://t.ly/zNzco>

### **Send to:**

The Church Wardens of St Peter's Church  
4, Exchange Street, Wolverhampton WV1 1TS

### **Or email:**

wolvescentralparish@hotmail.co.uk

Closing date for applications: Friday 17<sup>th</sup> August 2024.

You are welcome to attend any service.

You are also welcome to have an informal discussion with Peter Morris, Organist Emeritus, arranging it via email in the first instance, [morrisp@blueyonder.co.uk](mailto:morrisp@blueyonder.co.uk)

# INSTRUMENTS OF ST PETER'S

**The Nave organ** of St Peter's, was built in 1860 by "Father" Henry Willis for the cost of £500. After much discussion, the organ was placed on a newly constructed gallery on the east wall of the Nave – where it remains today. The organ did not last long in its original form when, in 1882, work saw the console moved from the organ gallery to behind the pulpit.

Rebuilds of the organ followed in 1914 and 1971.

In 2007, an organ appeal was launched with Baroness Rachael Heyhoe-Flint as President. Efforts were made to fundraise for the project which were headed by the then Director of Music, Peter Morris. Eventually, thanks to the hard work, generosity and support of many individuals and organisations, a contract was placed with the firm Michael Farley Organ Builders, based in Devon, costing in the region of £280,000.

As part of the plans, future maintenance access was a critical consideration resulting in the Swell box being extended forward, and the pedal being reduced from 32 notes to the original 30. The specification was mildly altered with the addition of a solo Tuba as well as extra flue stops on the Great, and the Choir division was remodelled to allow it to be used more for accompaniment.

A major innovation was the introduction of four digital stops (Dulciana 16', Open Wood 16', Subbass 32' and Contra Posaune 32') on the Pedal department. This saves space in the gallery whilst enhancing the registrational possibilities.

The façade pipes were repainted with authentic colours and gold leaf to reproduce and enhance the original 1860 decoration (see below). The new organ console, built by Renatus Organs, has many playing aids enabling greater flexibility when accompanying and playing solo repertoire.

The restoration of the organ was completed in 2019, and the organ rededicated by the Bishop of Wolverhampton at the Festival Service of Nine Lessons and Carols in December that year.

The three manual organ in its current state consists of 2,967 pipes and 51 speaking stops. (Organ Specification on following page).

The Chancel organ, used for Evensong, is a three-manual [Wyvern Toccata 346](#). This was installed in 2021 with new speaker system.

There is a **three-stop continuo organ**, also located in the Chancel.

**Grand pianos** in the Song School and Nave.

A **Yamaha Clavinova** in the Nave.



Willis Organ Pipework



Chancel Organ



Continuo Organ

# WILLIS ORGAN SPECIFICATION

## PEDAL

1.	Subbass *	32
2.	Open Wood *	16
3.	Open Diapason	16
4.	Bourdon	16
5.	Dulciana *	16
6.	Principal	8
7.	Bass Flute	8
8.	Choral Bass	4
9.	Mixture (19.22.26.29)	IV
10.	Contra Posaune *	32
11.	Ophicleide	16
12.	Fagotto (from 49)	16
13.	Clarion	8

*I Choir to Pedal*

*II Great to Pedal III Swell to Pedal*

## GREAT

25.	Double Diapason	16
26.	Open Diapason I	8
27.	Open Diapason II	8
28.	Claribel Flute	8
29.	Stopped Diapason	8
30.	Principal	4
31.	Stopped Flute	4
32.	Nazard	2 2/3
33.	Fifteenth	2
34.	Block Flute	2
35.	Tierce	1 3/5
36.	Full Mixture (15.19.22.26)	IV
37.	Sharp Mixture (26.29.33)	III
38.	Tromba	8
39.	Clarion	4

*X Tremolo*

*XI Choir to Great XII Swell to Great*

## CHOIR

14.	Stopped Diapason	8
15.	Viola da Gamba	8
16.	Gemshorn	4
17.	Flauto Amabile	4
18.	Flageolet	2
19.	Larigot	1 1/3
20.	Sesquialtera (12.17)	II
21.	Clarinet	8
22.	Tromba (from 38)	8
23.	Clarion (from 39)	4
24.	Tuba	8

*IV Tremolo V Super Octave VI Unison Off*

*VII Sub Octave VIII Swell to Choir IX Great to Choir*

## SWELL

40.	Geigen Diapason	8
41.	Lieblich Gedeckt	8
42.	Salicional	8
43.	Vox Angelica (from tenor C)	8
44.	Geigen Principal	4
45.	Flauto Traverso	4
46.	Fifteenth	2
47.	Mixture (12.15.19.22)	IV
48.	Hautboy	8
49.	Contra Fagotto	16
50.	Trumpet	8
51.	Clarion	4

*XIII Tremolo*

*XIV Super Octave XV Unison Off XVI Sub Octave*

## ACCESSORIES

Eight toe pistons to the Pedal Organ  
 Eight toe pistons to the Swell Organ  
 Reversible toe pistons to II, XI; 1, 10  
 Eight thumb pistons to the Choir Organ  
 Eight thumb pistons to the Great Organ  
 Eight thumb pistons to the Swell Organ  
 Reversible thumb pistons to I-III, VIII, XI-XII; 1, 10  
 Eight general pistons and general cancel  
 Great and Pedal Combinations coupled  
 Generals on Pedal toe pistons  
 Generals on Swell toe pistons  
 Stepper, operating general pistons in sequence  
 99 divisional and 999 general memory levels  
 Balanced expression pedal to the Swell  
 Transposer  
 Playback system  
 Manual compass is 61 notes  
 Pedal compass is 30 notes

\* denotes a digital stop

